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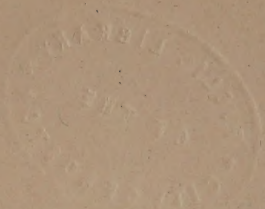
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PAMPHLETS.

*Museum
of
fine-arts.*





MUSEUM OF FINE ARTS.

CATALOGUE

OF THE

SECOND FLOOR.

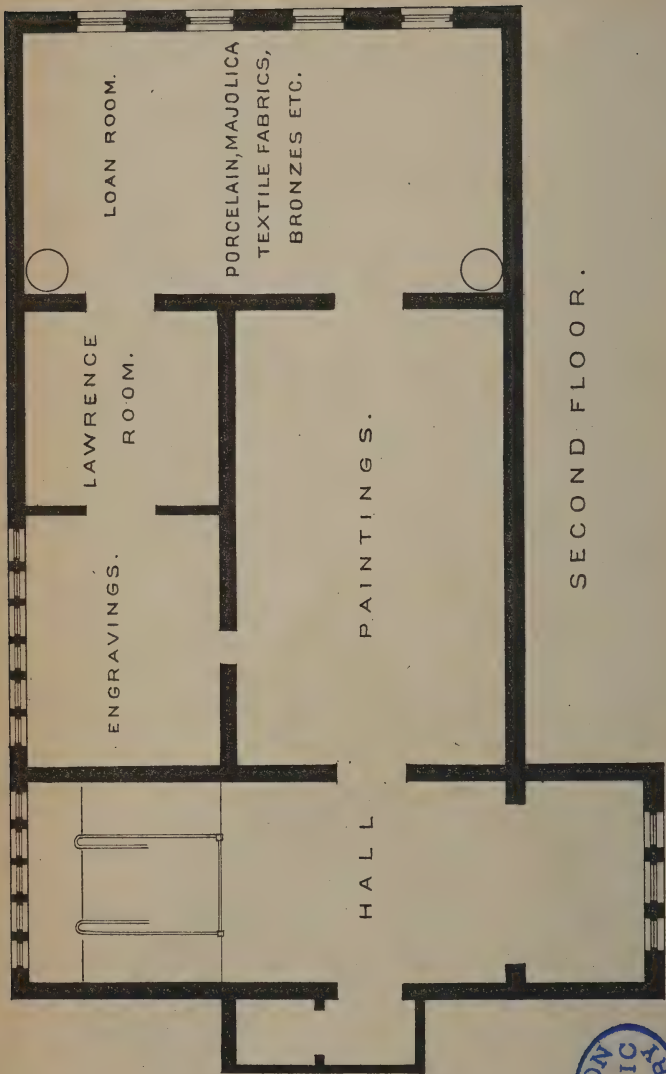


BOSTON:

ALFRED MUDGE & SON, PRINTERS,

34 SCHOOL STREET.

1878.



SECOND FLOOR.



MUSEUM OF FINE ARTS.

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MUSEUM OF FINE ARTS.

HALL.—FIRST FLOOR

MARBLES.

- ORPHEUS. By Thomas G. Crawford. *Athenæum*.
THE FIRST INSPIRATIONS OF COLUMBUS. By Giulio Monteverde, of Genoa. Presented by A. P. Chamberlaine.
WILL-O'-THE-WISP. Harriet Hosmer. *Mrs. Chas. J. Paine*.
COPY OF THE VENUS DE MEDICI *Athenæum*.
CARTHAGINIAN GIRL. Richard S. Greenough. Gift of Miss Joy. *Athenæum*.
HEBE AND GANYMEDE. By T. G. Crawford. Presented by C. C. Perkins.
BUST OF CHAS. SUMNER. By T. G. Crawford. Sumner bequest.
60 FRAGMENTS, consisting of torsos, heads, feet, hands, inscriptions, etc., antique and mediæval, purchased at Rome and set in the wall after the Roman fashion. Presented by C. C. Perkins.
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CASES ON EASTERN SIDE.

- POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.
Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.
Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.
Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon’s tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by Geo. W. Wales.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by Miss S. Loring.

ON THE WESTERN SIDE.

CHELSEA POTTERY. From the factory of James Robertson & Sons, Chelsea, Mass. Several decorated by John G. Low; and four from the hands of G. W. Fenery. Among other specimens, a series illustrating the making of a vase on the potter’s wheel, from the rough clay to the “firing.” Gift of the makers.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Lent by E. W. Hooper.

ON THE WALLS.

THIRTY CASTS FROM THE WALLS OF THE ALHAMBRA.

Presented by Col. Marin, Commissioner from Spain to the Centennial Exhibition at Philadelphia.

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

THE GOLDEN AGE. (Oil Painting.) Luca Giordano. *Athenæum*.

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

LANDING OF STAIRCASE.

CAST OF THE ARIADNE, of the Vatican Gallery, to which it was added by Pope Julius II before 1513. It was long supposed to be a statue of Cleopatra, the bracelet (ophis) upon the upper part of the left arm having been mistaken for the asp, with which she put an end to her life, but it probably represents Ariadne abandoned by Theseus at Naxos, at the moment when Bacchus, seeing her asleep, became enamored of her charms. It is probably a copy from a Greek original, not earlier than the fourth century B. C. The nose, the upper lip, and several of the fingers are modern. Sumner bequest.

TWO HALL SEATS. Florentine and Venetian. Lent by Lowell D. Allen.

UPPER HALL.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1393. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

THE ORIENTAL ARMS on the right, also, were purchased at Philadelphia and presented by a former citizen of Boston. The head-piece, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the left, the bequest of T. B. Lawrence, are damaskeen work (steel inlaid with gold) of great beauty.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum*.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some fine specimens of Greek vases. *Lent by Lowell D. Allen*.

CAST OF THE SECOND BRONZE GATE at the Baptistery at Florence. Lorenzo Ghiberti. 15th century.

VIRGIL AND DANTE. Half figures in BRONZE. By Henri de Triqueti. Presented to the Museum by his daughter, Mrs. Edwd. Lee Child.

MARBLE BUST OF RAPHAEL. } *Athenæum*. Gift of T. H.
MARBLE BUST OF RUBENS. } Perkins.

PAINTINGS.

201. BELSHAZZAR'S FEAST. Washington Allston.
Athenæum.
202. TITANIA'S COURT. An outline. By W. Allston.
The heirs of W. Allston.
204. PORTRAIT OF SAMUEL PHILLIPS SAVAGE. Copley.
Selectman of Boston; presided, Dec. 16, 1773, at the meeting which
resulted in the destruction of the tea. President Massachusetts Board
of War. 1718-1797.
J. R. Savage.
205. PORTRAIT OF MRS. SAVAGE (*née* Sarah Tyler). Copley.
Chas. T. Savage.
206. KING LEAR. Benjamin West.
Athenæum.
207. EBERHART, COUNT OF WURTEMBERG, mourning over
the body of his son. Ary Schæffer.
Athenæum.
208. JUDITH. After Cristoforo Allori.
Athenæum.
209. THE SORTIE OF GIBRALTAR. Trumbull.
Athenæum.
210. SEAPORT. Copy of Claude Loraine.
Mrs. S. C. Thwing.
212. COMING OUT OF CHURCH. Brion.
Q. A. Shaw.
213. STA MARIA DELLA SALUTE AND THE GRAND CANAL,
VENICE. Jules Joyant
214. COPY OF A LANDSCAPE by Ruysdael, and figures by
Berghem. *Athenæum.*
215. FLOWER PIECE. Peter Boël.
Athenæum.
216. CHARITY. Schidone.
Mrs. Henry Jones Blake.
217. MADONNA DELLA SEGGIOLA. After Raphael.
Presented by Charles W. Galloupe.

218. HOLY FAMILY. Italian.
Mrs. J. M. Warren.
219. THE FERRY. Keerlinckx.
Presented by the heirs of the late J. A. Blanchard.
- 220, 221. L'ALLER ET LE RETOUR DU MARCHÉ. François
Boucher. Presented by the heirs of the late Peter
Parker.
222. ALEXANDER AND THALESTRIS. Le Brun.
J. G. Farwell.
223. CHRIST AND THE WOMAN OF SAMARIA. Carlo Maratti.
Athenæum.
224. CATTLE. F. Voltz.
H. P. Kidder.
227. THE KNITTING SCHOOL. Anker.
J. M. Sears.
228. FOREST. Diaz.
J. M. Sears.
229. LANDSCAPE. Duprè.
J. M. Sears.
230. AUTUMN MORNING. Troyon.
J. M. Sears.
231. LANDSCAPE. Richet.
J. M. Sears.
232. RIVER BANK. Corot.
J. M. Sears.
233. ON THE CONNECTICUT SHORE. Kensett.
J. M. Sears.
234. ON THE ST. JOHN'S. Hunt.
J. M. Sears.
235. THE FIRST CIDER. Duverger.
J. M. Sears.
236. THE SLAVE SHIP. J. M. W. Turner.
Miss A. S. Hooper.

Extract from Ruskin's "Modern Painters."

"I think the noblest sea that TURNER has ever painted, and if so, the noblest certainly ever painted by man, is that of the Slave Ship, the chief Academy picture of the Exhibition of 1840. It is a sunset on the Atlantic, after prolonged storm; but the storm is partially lulled, and the torn and streaming rain-clouds are moving in scarlet lines to lose themselves in the hollow of the night. The whole surface of sea included in the picture is divided into two ridges of enormous swell, not

high nor local, but a low, broad heaving of the whole ocean, like the lifting of its bosom by deep-drawn breath after the torture of the storm. Between these two ridges the fire of the sunset falls along the trough of the sea, dyeing it with an awful but glorious light, — the intense and lurid splendor which burns like gold and bathes like blood. Along this fiery path and valley, the tossing waves by which the swell of the sea is restlessly divided lift themselves in dark, indefinite, fantastic forms, each casting a faint and ghastly shadow behind it along the illumined foam. They do not rise everywhere, but three or four together in wild groups, fitful and furiously, as the under-strength of the swell compels or permits them, leaving between them treacherous spaces of level and whirling water, now lighted with green and lamp-like fire, now flashing back the gold of the declining sun, now fearfully dyed from above with the undistinguishable images of the burning clouds, which fall upon them in flakes of crimson and scarlet, and give to the reckless waves the added motion of their own fiery flying. Purple and blue, the lurid shadows of the hollow breakers are cast upon the midst of the night, which gathers cold and low, advancing like the shadow of death upon the guilty ship as it labors amidst the lightning of the sea, its thin masts written upon the sky in lines of blood, girded with condemnation in that fearful hue which signs the sky with horror and mixes its flaming flood with the sunlight, and, cast far along the desolate heave of the sepulchral waves, incarnadines the multitudinous sea.

"She is a Slaver, throwing her slaves overboard. The near sea is encumbered with corpses.

"I believe if I were reduced to rest Turner's immortality upon any single work, I should choose this. Its daring conception, ideal in the highest sense of the word, is based on the purest truth, and wrought out with the concentrated knowledge of a life; its color is absolutely perfect, not one false or morbid hue in any part or line, and so modulated that every square inch of canvas is a perfect composition; its drawing as accurate as fearless; the ship buoyant, bending, and full of motion; its tones as true as they are wonderful; and the whole picture dedicated to the most sublime of subjects and impressions (completing thus the perfect system of all truth, which we have shown to be formed by Turner's works), — the power, majesty, and deathfulness of the open, deep, illimitable sea."

245 to 296. THE DOWSE COLLECTION OF WATER COLORS.

Chiefly copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

ON STAND AT NORTHERN END OF HALL.

21 DRAWINGS, WATER-COLORS, AND PASTELS, by Jean François Millet. Presented by Martin Brimmer.

On this stand are placed by the side of the crayon of the same subject and by the same hand, —

SHEPHERDESS KNITTING (in oils).

Lent by Alexander Cochrane.

THE SAME (in pastel).

Lent by Martin Brimmer.

PICTURE GALLERY.

Where Paintings are not the property of the Museum, the name of the owner is printed in italics.

1. PORTRAIT OF A MAN IN ARMOR. Sir Peter Lely
William W. Greenough.
2. RICHMOND CASTLE. J. Constable.
T. G. Appleton.
3. LANDSCAPE. Gainsborough.
Sumner bequest.
4. PORTRAIT OF SIR CHARLES HOBBY. Sir Peter Lely.
Athencæum.
5. THE BANISHED LORD. Sir Joshua Reynolds.
Bequest of S. H. Perkins.
6. PORTRAIT MISS LOUISA PYNE. Sir Joshua Reynolds.
Presented by Thos. G. Appleton.
7. PORTRAIT OF BENJ. WEST. Sir Thomas Lawrence.
Bequest of S. H. Perkins.
9. ROMAN PICTURE GALLERY. Pannini.
Athencæum.
10. ST. SEBASTIAN. . Copy of Guido.
Athencæum.
11. SUMMER. Gustave Doré.
Presented by Mr. Richard Baker.
12. COPY OF THE *Notte* OF CORREGGIO.
Athencæum.
13. INTERIOR OF ST. PETER'S. Pannini.
Athencæum.
14. MARY OF MODENA, QUEEN OF JAMES II. 1693. Rigaud.
Miss C. C. Brown.

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| 15. | RECEPTION OF THE EMBASSADOR. | Leon y Escosura. |
| | <i>T. Wigglesworth.</i> | |
| 16. | PORTRAIT OF FRANKLIN. | Greuze. |
| | <i>Athenæum.</i> | |
| 17. | CHAPEAU BLANC. | Greuze. |
| | <i>Athenæum. Dowse Collection.</i> | |
| 18. | CHILDREN'S HEADS. | Greuze. |
| | <i>Francis Brooks.</i> | |
| 19. | HEAD OF A GIRL. | Grimani. |
| | <i>Athenæum, Dowse Collection.</i> | |
| 20. | MARS AND VENUS. | Terburg. |
| | Sumner bequest. | |
| 21. | GUARD-ROOM. | G. V. Eeckhout. |
| | Sumner bequest. | |
| 22. | PORTRAIT. | Style of Rigaud. |
| | Sumner bequest. | |
| 23. | ORPHEUS CHARMING THE BEASTS. | Paul Bril. |
| | <i>Mrs. J. M. Warren.</i> | |
| 24. | PORTRAIT OF REMBRANDT BY HIMSELF. | A copy. |
| | <i>Athenæum.</i> | |
| 25. | HALT OF TROOPERS. | Vander Meulen. |
| | <i>Mrs. Blake.</i> | |
| 26. | SEA PIECE. | Adrian Van der Velde. |
| | Presented by Stephen H. Perkins. | |
| 27. | PORTRAIT, after Rembrandt. | |
| | <i>Athenæum.</i> | |
| 28. | CUYP'S DAUGHTER. | Cuyp. |
| | Sumner bequest. | |
| 29. | THE LACE-MAKER. | Gerard Dow. |
| | Sumner bequest. | |
| 30. | HEAD OF A LION. | Rubens. |
| | <i>T. G. Appleton.</i> | |
| 31. | DUTCH BOORS. | Van Ostade. |
| | <i>C. W. Galloupe.</i> | |
| 32. | THE BROKEN PITCHER. | Jan Steen. |
| | <i>C. W. Galloupe.</i> | |

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| 33. | LANDSCAPE. | S. Ruysdael. |
| | <i>R. Sullivan.</i> | |
| 34. | WOMAN WORKING ON LACE, ATTENDED BY A NEGRESS. | Attributed to F. Mieris. |
| | Sumner bequest. | |
| 35. | PORTRAIT. | Holbein. |
| | Sumner bequest. | |
| 36. | DEPOSITION FROM THE CROSS. | L. Kranach. |
| | Sumner bequest. | |
| 37. | A FIGHT WITH DEATH. | D. Vinckenbooms. |
| | Sumner bequest. | |
| 38. | INTERIOR. | Attributed to Van Ostade. |
| | <i>Martin Brimmer.</i> | |
| 39. | DUTCH KITCHEN. | |
| | <i>Athenæum.</i> | |
| 40. | LANDSCAPE. | John Both. |
| | <i>Mrs. J. M. Warren.</i> | |
| 42. | VIEW NEAR DORT. | S. de Vlieger. |
| | Sumner bequest. | |
| 44. | VENICE. | Ziem. |
| | <i>John C. Phillips.</i> | |
| 45. | A CIRCASSIAN. | F. Duveneck. |
| | Presented by Miss Hooper. | |
| 46. | FLIGHT OF THE STANDARD-BEARER. | A. Schreyer. |
| | <i>John C. Phillips.</i> | |
| 47. | ON THE NILE. | E. Fromentin. |
| | <i>John C. Phillips.</i> | |
| 48. | PLAYING CHURCH. | Perrault. |
| | <i>T. Wigglesworth.</i> | |
| 49. | A BRITTANY IDYL. | G. H. Boughton. |
| | <i>John C. Phillips.</i> | |
| 50. | FADING LIGHT. | G. H. Boughton. |
| | <i>T. G. Appleton.</i> | |
| 51. | ARAB HORSES. | Fromentin. |
| | <i>Henry Sayles.</i> | |
| 52. | SUNSET. | Daubigny. |
| | <i>John C. Phillips.</i> | |
| 53. | VIEW ON THE LOIRE. | C. F. Daubigny. |
| | <i>John C. Phillips.</i> | |

54. ZOUAVES BEHIND A REDOUBT. Pils.
T. Wigglesworth.
55. ELIJAH FED BY RAVENS. Allston.
Gift of Mrs. and Miss Hooper.
56. LANDSCAPE. César de Cock.
John C. Phillips.
57. DANTE AND VIRGIL. Corot.
Presented by Quincy A. Shaw.
58. EVENING. Corot.
Henry Sayles.
59. LANDSCAPE. Corot.
T. G. Appleton.
60. SPRING. Daubigny.
Henry Sayles.
61. NEAR VILLE D'AVRAY. Corot.
Henry Sayles.
62. LANDSCAPE. Th. Rousseau.
H. P. Kidder.
63. STUDY IN A FOREST. Diaz.
Presented by contribution.
65. LANDSCAPE. Inness.
T. G. Appleton.
66. LANDSCAPE. Michel.
Mrs. Gurney.
67. GIRL PICKING WATER LILIES. Eastman Johnson.
T. G. Appleton.
68. MONTE MARIO. T. H. Hotchkiss.
T. G. Appleton.
69. LAKE THRASYMENE. S. Colman.
Mrs. J. M. Warren.
70. HEAD. E. Vedder.
Mrs. J. M. Warren.
71. LANDSCAPE. E. Vedder.
Bequest of Chas. Sumner.
72. VENICE. S. Colman.
Mrs. J. M. Warren.
73. INTERIOR OF THE BARGELLO, FLORENCE. Edwin White.
Gift of Mrs. Edwin White.

74. LANDSCAPE. *John H. Sturgis.* W. A. Gay.
75. TREES AND BROOK. *T. G. Appleton.* J. F. Kensett.
76. STUDY HEAD. *Edward H. Clement.* David Neal.
77. LANDSCAPE. *B. Schlesinger.* C. F. Daubigny.
78. LANDSCAPE, with figures. *B. Schlesinger.* J. Monticelli.
79. RUINS. *Miss E. M. Ward.* Panini.
- 80, 81. GENERAL AND MRS. WARREN. *Dr. Buckminster Brown.* J. S. Copley.
85. PORTRAIT OF COL. JOSIAH QUINCY. 1769. *The Misses Quincy.* Copley.
86. PORTRAIT MISS CHANDLER (afterward Mrs. Murray). *Mrs. John Ware.* J. S. Copley.
(For sale.)
87. PORTRAIT OF MISS HANNAH ADAMS. *Athenæum.* Harding.
88. JOHN HANCOCK. *From Faneuil Hall.* Copley.
89. SAMUEL ADAMS. *From Faneuil Hall.* Copley.
90. PORTRAIT OF WASHINGTON ALLSTON. *Painted in London about 1807.* Walker.
91. PORTRAIT OF IRVING. *Athenæum.*
92. PORTRAIT OF JOHN QUINCY ADAMS. *From Faneuil Hall.* Page.
93. JOHN ADAMS. *Athenæum.* Stuart Newton.
94. JUDGE EDMUND QUINCY. 1681-1738, member Executive Council and Justice of the Supreme Court of the Colony. This portrait of their great-grandfather presented by the children of Hon. Josiah Quincy. Smibert.

95. WASHINGTON. Stuart.
From Faneuil Hall.
 Presented to the city of Boston by Hon. Samuel Parkman, 1806. Deposited with four other portraits in the Museum for safe-keeping, Nov., 1876.
96. PORTRAIT OF MRS. DUMMER. (For sale.) Copley.
97. PORTRAIT. F. Duveneck.
Miss Boott.
98. PORTRAIT OF GILBERT STUART. Neagle.
Athenæum.
99. PORTRAIT OF BENJAMIN WEST. Allston.
Athenæum.
100. PORTRAIT OF WEBSTER. (For sale.) Ames.
Mrs. B. S. Moulton.
101. WASHINGTON. By Gilbert Stuart.
Athenæum.

"A letter of Stuart's which appeared in the New York *Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mount Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished, and when subsequently claimed by Mr. Custis, who offered a premium upon the original price, Stuart excused himself, much to the former's dissatisfaction, on the plea that it was a requisite legacy to his children." — *Putnam's Magazine*, 1855.

The second is now in the possession of Mr. Russell Sturgis, London.

102. MARTHA WASHINGTON. Stuart.
Athenæum.

103. PORTRAIT OF GEN. BOYD. Stuart.
Mme. E. Yzuaga del Valle.
104. PORTRAIT OF GEN. KNOX. Stuart.
From Faneuil Hall.
105. HON. JOSIAH QUINCY. 1772-1864. Mayor of Boston, Stuart.
1823-1829.
Presented by his daughter, Miss Eliza Susan Quincy.
106. COMMODORE HULL. Stuart.
Loaned by the Hull family.
107. MRS. N. COFFIN. Stuart.
Nathan Appleton.
110. PILOT BOAT. Allston.
John Codman.
111. GIRL AND KID. W. M. Hunt.
Miss Howes.
112. ST. JOHN'S RIVER. W. M. Hunt.
T. Wigglesworth.
113. STAG BY MOONLIGHT. W. M. Hunt.
Francis Brooks.
114. WOMAN MILKING. Jean François Millet.
Presented by Martin Brimmer.
115. PORTRAIT OF A LADY. W. Allston.
R. Sullivan.
116. MOTHER AND CHILD. W. Allston.
Mrs. Gurney.
117. BERGÈRE ASSISE. Jean-François Millet.
Gift of S. D. Warren.
118. TOBIT AND SARA WATCHING FOR THE RETURN OF TOBIAS. Jean François Millet.
Henry Sayles.
119. HEAD OF A GIRL. W. M. Hunt.
T. G. Appleton.
122. MOSES DELIVERING THE LAW. Guercino.
Atheneum.
123. ST. PETER. Guercino?
R. Sullivan.

124. MADONNA DEL SAN SISTO. Copy by Morritz Retzsch.
Bequest of S. H. Perkins.
126. LUCRETIA. Guido.
Miss Greenough.
127. THE ALCHEMIST. Teniers.
Francis Brooks.
128. PORTRAIT OF CARDINAL ROSPIGLIOSI. Velasquez.
Miss E. Perkins.
- Cardinal Rospigliosi, afterwards Pope, was the patron of Velasquez when in Rome. This portrait was owned for many years by Walter Savage Landor.
129. SAINTS IN ADORATION, part of a predella. Fra Bartolomeo.
Mrs. S. Cleveland.
130. SAINT SERGIUS. From the Greek Monastery of Troitsa.
G. V. Fox.
131. BACCHUS WITH ATTENDANT FAUN AND SATYR. Rubens.
Mrs. J. Hardcastle.
133. HOLY FAMILY. An early copy of Andrea del Sarto.
Q. A. Shaw.
134. LYBIAN SIBYL. From the Rinuccini Gallery.
Miss C. C. Brown.
135. THE CORONATION OF THE VIRGIN. Orcagna.
Miss E. Perkins.
136. NATIVITY. School of Giotto.
Athenæum.
140. A PIETÀ, WITH PAINTINGS OF SAINTS ON PANELS. Bartolommeo Vivarini. Signed, and dated 1435.
Q. A. Shaw.
141. MARRIAGE OF TOBIAS. G. Biliverti.
G. W. Wales.
142. THE HOLY FAMILY. Annibale Carracci.
Loaned by *Mr. George Walker*, of Springfield, Mass.

This picture, painted at Parma, when Annibale Carracci studied to imitate Correggio, was bought at Bologna from the Signori Conti. It was brought to this country about forty years ago.

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| 143. | ETERNITY. | D. Calvart. |
| | <i>G. W. Wales.</i> | |
| 144. | ST. FRANCIS IN ECSTASY. | Guido. |
| | <i>Edward T. Potter.</i> | |
| 145. | RINALDO IN THE GARDEN OF ARMIDA. | Attributed |
| | to Vandyke. (For sale.) | |
| | <i>Jas. O. Sargent.</i> | |
| 146. | STA. BARBARA. | Guercino. |
| | <i>Francis Brooks.</i> | |
| 147. | HEAD OF A MAN. | Ascribed to Tintoretto. |
| | Bequest of S. H. Perkins. | |
| 148. | ECCE HOMO. | Guercino. |
| | <i>Francis Brooks.</i> | |
| 149. | LANDSCAPE AND SHEEP. | Jacques. |
| | <i>T. Wigglesworth.</i> | |
| 150. | HERDING SWINE IN BRITTANY. | Jacques. |
| | <i>Henry Sayles.</i> | |
| 151. | VIRGIN AND CHILD. | Diaz. |
| | <i>Alexander Cochrane.</i> | |
| 152. | STUDY FOR THE "VOLUNTEERS OF 1792." | Conture. |
| | Presented by the contribution of several persons. | |
| 153. | LA CURÉE. | Courbet. |
| | <i>H. Sayles.</i> | |
| 154. | ALEXANDER AND DIOGENES. | Le Brun. |
| | <i>J. G. Farwell.</i> | |
| 155. | THE GRAND CANAL, VENICE. | Canaletti. |
| | <i>Francis Brooks.</i> | |
| 156. | HEAD OF A YOUTH. | Couture. |
| | <i>Alexander Cochrane.</i> | |
| 157. | LANDSCAPE AND CATTLE. | C. Troyon. |
| | <i>T. G. Appleton.</i> | |

LOAN ROOM.

TAPESTRIES.

THE three magnificent specimens of tapestry loaned to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was

downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

SMALL TAPESTRY, woven at Arras in the early part of the 15th century, from a cartoon by an artist of the school of Raphael. It bears the arms of Cardinal Caraffa, and was presented by him to a church in Naples. Purchased from Sig. Alessandro Castellani.

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to this Museum by Martin Brimmer, Esq.

THE EIGHT PANELS OF OAK GILDED on the wall between the windows were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. *Lent by Mr. Harleston Parker.*

POTTERY AND PORCELAIN.

The interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There

is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum will present good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples

of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faïences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sevres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Etruscan, and Græco Italian pottery on the first floor in the "Egyptian" and "First Greek" rooms; and on the same floor, in the Hall, a collection of the Pottery of the American Mound-builders, with specimens of modern Spanish, Moorish and Kabyle work, and some modern American pottery. In the "Loan" room are, in Case A, specimens of Maiolica and Robbia ware; in Case B, porcelains; and in Case D, modern pottery of various nations.

CASE A.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish

pottery were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Speziera jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscription, as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards

added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.
3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A woodcut of one of these bottles is given in Burty's "*Chefs d'Œuvre des Arts Industriels*," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. DISH. Bernard Palissy; born 1510, died 1580.
 11, 12, 13. SPANISH MAIOLICA PLATES. *J. W. Paige.*
 14, 15 16. SPEZIERIA JARS, for drugs. *Geo. W. Wales.*
 17. URBINO JAR. *J. W. Paige.*
 18, 19. CASTELLI PLATES. *Geo. W. Wales.*
 20. CASTELLI PLATE. *Harleston Deacon.*
 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*
 28. SAVONA PLATE. *J. W. Paige.*
 29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*
 And several pieces lent by *A. B. French.*

ROBBIA WARE.

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.
 31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
 32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

Standing by this case is a BUST OF MME. LAMBALLE? TERRA COTTA, by Pajou, 1775. Presented by Geo W. Wales.

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I, Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe.

Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchymist, fled to Saxony. Augustus II hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year

* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Felspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition, as follows:—

Silica	.	.	.	.	.	.	47 per cent.
Alumina	.	.	.	.	.	.	40 "
Water	.	.	.	.	.	.	13 "

1756. In Holland, porcelain manufactories were established at Weesp, in 1764 ; at the Hague, in 1778 ; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740-1745. The works were removed to Sèvres, in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III with workmen brought from Naples.

In England, the first porcelain works were erected at Bow, about 1740 ; the Chelsea, in 1745 ; Derby, 1750 ; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760 ; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is loaned chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, Mrs. W. B. Swett, and Mr. D. O. Clarke. Especially noticeable are, in the first compartment, —

TALL JAR, MING DYNASTY. *Lent by Dr. Geo. R. Hall.*

WHITE OVIFORM JAR. *G. W. Wales.*

TWO OLD AND VERY FINE MING VASES, loaned by *Mrs. Swett*, from the Heard Collection.

ALTAR CUP, white, very old and rare. *G. W. Wales.*

FIVE-FINGERED ROSADON. *G. W. Wales.*

BROWN BOWL, CRACKLED. *Mrs. Burlingame.* This appearance of crackle is not the result of accident or age, but can be produced artificially.

In the second compartment, —

IMPERIAL DRAGON VASE, tall, green; an unique specimen
D. O. Clarke.

CELADON POT, three handles, reign of Yuang-tching,
1725-1735. *Mrs. Burlingame.*

MOTTLED BLUE JAR, RED DRAGON ON LIP. This exquisite
specimen was given by Mr. Geo. B. Dorr.

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

GREEN DRAGON BOWLS. *G. W. Wales.*

VASES OF RICH COLOR. *J. W. Paige.*

JAR, CURIOUSLY MOTTLED and painted. *Miss Brewer.*

ANOTHER of same fabric. *D. O. Clarke.*

ENAMELLED EWER, of unusual form and decoration. *Mrs.
Burlingame.*

In the third compartment, —

ROSADON VASE, Japanese, rich color, and TWO CRACKLED
VASES. *W. Allan Gay.*

CELADON JAR FLEURÉE. *G. W. Wales.*

PALE BLUE VASE, centre of lowest shelf. This exquisite
color is blown through a tube covered with fine gauze.
The bubbles of color burst on striking. Presented by
Geo. B. Dorr.

The fourth compartment is filled with BLUE NANKIN ware,
lent mostly by *Geo. W. Wales.* The RICE-PORCELAIN TEAPOT
on lower shelf, by *Mrs. Burlingame.* It bears the date of
the reign of Kien Lung, 1736-1795.

The fifth compartment contains, —

On upper shelf, —

MARIEBURG, RÖSTRAND, HAGUE, AND ST. PETERSBURG.

G. W. Wales.

COPENHAGEN. For sale. *Mrs. Charles C. Little.*

On middle shelf, —

DRESDEN. *Mostly by G. W. Wales.*

CUP AND SAUCER, flowers in high relief. *Mrs. R. W. Greenleaf, Jr.*

On lower shelf, —

DRESDEN CASKET. *Harleston Deacon.*

BERLIN AND VIENNA. *G. W. Wales.*

In sixth compartment, —

Upper shelf, —

CAPO DI MONTI, BUEN RETIRO, and a number of old ROUEN.

G. W. Wales.

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by *G. W. Wales.*

TEA-SET, SÈVRES, “presented by the French government to Miss M. F. Curtis, distributor of funds, sent out from Boston for relief of sufferers by the German war, 1870, 1871.”

BASES OF CANDELABRA, SÈVRES. *Francis Brooks.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SÈVRES VASES, GROS BLEU. *Harleston Deacon.*

In seventh compartment, —

DELFT, on upper shelf.

WEDGEWOOD, one piece loaned by *Miss Parkman*, Wedgewood, Turner, and CHELSEA FULDA AND OLD WORCESTERSHIRE wares. *G. W. Wales.*

On lower shelf, —

CROWN DERBY, several pieces. *Lent by Francis Brooks.*

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.

LOWESTOFT, BRISTOL, OLD CHELSEA, etc.

In the flat compartments in front, among others, are —

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. *Lent by G. W. Wales.*

TWO BOWLS RED DRAGON. *Mrs. Swett.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

TEA-SET OF OLD CHINA, RAISED FLOWERS. *J. W. Paige.*

SNUFF BOTTLES. *Loaned by Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465-1468.

Above the case are three fine specimens of CELADON, loaned by *Mr. Wales* and *Mr. Clarke.*

ROSADON, or bullock's blood. *By Dr. W. S. Bigelow.*

A LARGE VASE, grotesquely mottled in blue and green, Presented by *Mrs. S. D. Warren.*

THE PLATES on the wall adjoining were lent mostly by *Mr. Wales.* The first two, of deep blue, representing hunting scenes, date from Ching-Wha, 1465-1468.

CASE C.

CINNABAR LACQUER. Various specimens from *Mrs. Gardner Brewer.*

CINNABAR LACQUER, BOWL AND TRAY. *Dr. Geo. R. Hall.*

LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. *Fouchow lacquer.* Mrs. R. W. Greenleaf, Jr.

SEVERAL PIECES PAINTED LACQUER, from Cashmere. S. K. Baylies.

Above is a group of DRESDEN China, presented by Mr. Sypher, of New York.

And DRESDEN PITCHER. Gift of Mr. F. C. Foster.

CASE D.

POTTERY.

PERSIAN ware, and a French imitation of it. Given by Mr. Wales.

TILES from the Mosque of St. Sophia, Constantinople.

RUSSIAN tile work.

JAPANESE POTTERY. G. W. Wales.

LARGE VASE OF DOULTON WARE, decorated by Miss H. Barlow with figures of horses incised. Exhibited at Philadelphia, and presented to the Museum by Messrs. H. Doulton & Co., makers.

Three other specimens of DOULTON POTTERY.

HERCULANEUM, BRISTOL, AND LIVERPOOL.

A BRICK FROM THE PORCELAIN TOWER OF NANKIN.

Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. Of plain white porcelain. D. O. Clarke.

ANOTHER, WHITE ELEPHANT IN HIGH RELIEF. Presented by M. Brimmer.

Fourteen of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

MEXICAN, AZTEC, AND GERMAN.

Above is a SPANISH JAR, presented by G. W. Wales.

To the left is a large frame of modern SPANISH tiles.

CASE E.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by C. C. Perkins.

BRONZE PLAQUE. Half figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by C. C. Perkins.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand. de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by C. C. Perkins.

MEDAL. Obverse, with profile head and this inscription: *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis*. Reverse. Female figure holding a broken column, seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus*. *Matthei de Pastis*, MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis*." Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis*. Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere*." Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris*.

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV, at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by Mrs. Geo. Hurter.

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by C. C. Perkins.

3 CASTS OF MEDALS. Presented by C. C. Perkins.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulagés Collection, South Kensington.

A Series of Medals. Electrotpe reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.

CASE EE.

MEDALS, mostly Italian. Loaned by *John H. Storer*.

CASE F.

MISCELLANEOUS.

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige*.

SILVER ORNAMENTS OF A CROSS. Spanish. Of exquisite workmanship, by Juan Arpes. *J. W. Paige*.

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins*.

SCARABS, Egyptian and gnostic. Lent by *L. D. Allen*.

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter*.

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

BRONZE LAMP. Early Christian.

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by Miss Salome J. Suow.

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by E. Francis Parker.

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

SILVER RUSSIAN HANGING LAMP. Loaned, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton*.

SPOON, with mother-of-pearl bowl and handle of rock crystal. Eighteenth century. Loaned by *Mrs. Bruen*.

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred.

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. *Mrs. R. Sullivan*.

ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan*.

SILVER PITCHER. Chinese. *E. Cunningham*.

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. W. Greenleaf, Jr.*

PERSIAN BOX. *L. D. Allen*.

PERSIAN MIRROR CASE. *C. C. Perkins*.

FRENCH FAN. *Mrs. G. W. Wales*.

CARVED IVORY, from Delhi.

CARVED RHINOCEROS HORN. } *S. K. Baylies*.

SILVER SURAIS, Cashmere.

SERAIS AND A JUG OF GROTESQUE ANIMAL SHAPE from Cashmere. Silver, plated with gold, richly cut. *Miss Lowell and Edward J. Lowell*.

Several specimens of SILVER WORK. From Miss Lowell.

CASE G.

Outside is a WOODEN CASKET. Medici arms. *Miss Stearns.*

MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by *Mr. Fox.*

WOOD CARVING. Arabesques. By Romanelli, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C. Perkins.*

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*

ST. GUDULA, patron saint of Brussels, rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

IVORY BOX. Silver mounting. Italian. Sixteenth century. *C. C. Perkins.*

IVORY BOX of early date, bearing arms and initials of Victoria Colonna. *Miss Stearns.*

TEN APOSTLE SPOONS of the seventeenth and eighteenth century. *Chas. T. How.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

MINIATURE. By Malbone. Of Mrs. James Carter, 1798. Bequest of Mrs. J. W. Sever.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

CASE H.

CHINESE ART.

PORCELAIN STATUETTE of a household deity. Bequest of Mrs. James W. Sever.

MANY OBJECTS IN JADE (*lapis nephriticus*), one of the hardest substances known. Lent by Mrs. W. B. Swett, Miss Brewer, Dr. Hall, J. W. Paige, and D. O. Clarke.

JADE CYLINDERS. *Mrs. Brewer and J. W. Paige.*

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

HORSEMAN AT A SHRINE UNDER MOUNTAINS. Curious old bronze. *Mrs. Swett.*

VARIOUS BRONZES, some inlaid with silver.

HAIR AGATE SNUFF-BOX, CARNELIAN do., MOSS AGATE CUP, AMBER-COLORED AGATE CUP, CARVED CARNELIAN, CRYSTAL SEAL. *Mrs. Burlingame.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

CASE I.

JAPANESE BRONZES.

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay.*

GREAT VARIETY OF BRONZES, those in rear especially noticeable for fine shape. *Chas. Wolcott Brooks.*

THREE KIOTA VASES of 17th century. Iron, richly inlaid with gold and silver. *W. H. Macomber.*

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard.*

By this case on a pedestal against the wall.

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE GONG, inlaid with dragons in gold. Fine, bold work; the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous

PAIR OF BRACKETS, STONE, from a Chinese temple. *J. F. Hunt.*

CASE J.**CLOISONNÉ ENAMEL.**

The foundation for the enamel is generally copper, on which a thin thread of metal ("cloison," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused. That here exhibited is mostly of Chinese workmanship.

LARGE JAR. Loaned by *Mrs. Wadsworth*, as also a box and two candlesticks.

JAR, resting on three animals of gilded bronze. Very fine work. *Miss Brewer*.

Eleven pieces loaned by *Mr. D. O. Clarke*, three by *Mrs. Swett*, and three by the *Athenæum*.

IMPERIAL STIRRUPS from the Summer Palace. *Mrs. Gurney*.
VASE OF JAPANESE WORK. Contrasting strongly, both in color and design, with Chinese work. *Mrs. Gurney*.

BOWL. *W. Allan Gay*.

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby*.

CASE K.**JAPANESE ART.**

IN THE FIRST COMPARTMENT.—PORCELAINS AND EARTH-ENWARE, mostly modern. Chiefly noticeable are, on the upper shelf, **OLD SATSUMA VASE**, dragon in red and gold; the lip bends over, forming a fringe. **PAIR OF VASES**, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, **KIOTA VASE**, a brilliant cock. A curious **VASE, BLUE AND WHITE**, in shape of an expanded flower. **HANGING VASE** for flowers, resembling a mediæval drinking-horn. Several fine specimens of **EGG-SHELL PORCELAIN**, presented by *E. Cunningham*. On bottom shelf, a fine **HIBACHE**, incense-burner, Satsuma ware.

IN THE SECOND COMPARTMENT.—BRONZES, mostly modern. **FIVE TEAPOTS**, of excellent design. **VASE**, decorated

with grasses on which the dew-drops glisten. **HANGING FLOWER VASE**, half-moon shape, inlaid with silver. **TRAY**, inlaid silver, and **TRAY** of lotus-leaf shape. **HELMET**, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. **WOOD CARVING**, a Gourd with a Snail.

The **TALL VASES** in this and the adjoining compartment are of the best of modern chiselling.

IN THE THIRD AND FOURTH COMPARTMENTS. — Case of **PATTERNS** of **BRONZE** manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique, are very interesting.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake. *Dr. W. S. Bigelow.*

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

CABINET, BLACK LACQUER. Design cut out; old and fine specimen. **BALL OF ROCK CRYSTAL**, and another illustrating the process of cutting. *Dr. Geo. R. Hall.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French.*

DOG, CARVED WOOD, SWORD AND FOUR PIECES OF BRILLIANT EMBROIDERY. *Dr. W. S. Bigelow.*

FOUR OTHER PIECES. *L. D. Allen.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the . Heard Collection.

IN THE FIFTH COMPARTMENT. — **FIFTY-SEVEN TEAPOTS**, mostly bronze.

IN SIXTH COMPARTMENT. — **LARGE VASE.** *Chas. Wolcott Brooks.*

PAIR KIOYAKI VASES, eagle and pine; fine crackle. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

OLD KIOTA VASE. *Harleston Deacon.*

SMALL SATSUMA JAR. Very fine work. *J. W. Paige.*

STORK'S EGG LACQUERED AND IVORY DISH CARVED.
O. W. Peabody.

LACQUER BOXES. Lent by *J. W. Paige* and *S. K. Baylies.*

RARE SHELL LACQUER. *Dr. Geo. R. Hall.*

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Swett.*

Above the case:—

BRONZE TANK. Metal of fine color; dragon-head handles.
Chas. G. Loring.

PAIR SATSUMA JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable.
G. W. Wales.

PAIR VASES. White and red, with medallions in gold outline. Presented.

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

On right:—

A Case of JAPANESE GAMES; specimens of exquisite work presented by the Mikado to *L. Prang & Co.*

CASE L.

METAL-WORK.

BENARES BRASS WARE. Twenty-one specimens, utensils of common use, deeply cut. *Edward J. Lowell.*

CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell* and *Edward J. Lowell.*

TIN NIELLO CUP from Sealcote. *Miss Lowell.*

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige.* Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work.

SCANDINAVIAN DRINKING-HORN. *Harleston Deacon.*

WATER JAR OR POWDER HORN. Turkish, copper engraved. *Athenæum.*

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., N. Y. *Lent by F. H. Smith.*

BOWL, ENAMELLED. French. *Athenæum.*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI CUP: By Donatello. 15th century.

IANNITZER CUP (silver).

GERMAN BEAKER (gilt).

CELLINI TAZZA (gilt).

BEDFORD TANKARD (gilt).

BAS-RELIEF (silvered). By Jean Goujeon. 16th century.

TAZZA, MELEAGER AND ADONIS (gilt).

SIX SALT-CELLARS (gilt).

PYX (gilt).

BAS-RELIEF OF THE ENTOMBMENT (bronze).

VENETIAN SALVER (above the case).

CASE M.

LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the Athenæum.

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle.

Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject: The Descent from the Cross.

4. Also, CÆSAR AND VESPASIAN, Limoges Enamels. Sumner bequest.

ON THE WALL BY THE CIRCULAR STAIRWAY:—
WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige*. As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

On a pedestal under one of the windows, a highly decorative IRON GRILLE. Lent by *R. M. Hunt*.

CASE N.

EMBROIDERIES.

PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

FAYAL OR MADEIRA EMBROIDERY. Birds and foliage on blue ground. *J. W. Paige*.

GREEK in red silk. *J. W. Paige*.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

MODERN EGYPTIAN SCARF. Cotton and silk. *Athenæum*.

TURKISH EMBROIDERY. Gold on blue ground. Modern. *J. W. Paige*.

PERSIAN FABRICS, wall hangings, prayer rugs, etc., 16th and 17th centuries, presented, with others on the south wall, by Martin Brimmer.

CASE O.

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by B. W. Crowninshield.

CASE P.

CHINESE IMPERIAL ROBE. Yellow satin embroidered with silk. Imperial five-clawed dragon.

Another of similar design on plum-colored silk. These were taken at the sacking of the Summer Palace.

Also SADDLE CLOTH AND COLLAR.

CHINESE MANDARIN DRESS.

JAPANESE DRESS, PRINTED COTTON, covered with figures of skeletons at a tea party. The above were lent by *Mrs. Edward J. Young.*

JAPANESE OUTER DRESS of white, inner of blue crape. Lent by *Mrs. T. G. Cary.*

CHINESE DRESS EMBROIDERED. Part of the wedding outfit of a mandarin's daughter. The silk embroidery on the purple outer dress is especially notable. Lent by *Mrs. Edward Cunningham.*

CASES Q AND R.

EMBROIDERIES AND SILKS.

A rare collection of EMBROIDERIES from HERZEGOVINA; mostly worked for bed-covers; handed down from mother to daughter for generations. *Dr. W. S. Bigelow.*

OLD TURKISH EMBROIDERY. *Miss Deacon.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian.

TURKISH AND PERSIAN EMBROIDERIES. *Harleston Deacon.*

SPANISH EMBROIDERIES. *E. B. Russell.*

JAPANESE SILKS. Book of patterns of great variety.

EGYPTIAN SILKS. Patterns presented by Emil Brugsch, Commissioner from Egypt at the Centennial Exhibition.

MODERN LACE WORK *Mrs. Damoreau.*

PINA SCARF from Manilla. Great variety of pattern. Gift of *Mrs. John L. Gardner.*

CASE S.

SILK TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Loaned by the Athenæum. Nos. 1, 3, 4, 10, and 11 are hung in the Lawrence Room.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.
9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *applique* in yellow and gold. Italian. 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.

15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
29. COVERING, of violet silk, embroidered in gold. Italian 18th century.
30. COPE, of cut velvet, green on green. Italian. 16th century.
31. LETTER POUCH, with embroideries of silk and gold. Italian. 17th century.

CASES T AND U.**LACES.**

A RICH COLLECTION, mostly of the 16th, 17th, and 18th centuries. *Loaned by Mrs. Gardner Brewer and Mrs. G. W. Wales.*

VENETIAN LACE. Arms of Bourbon and Castile. *Mrs. Henry Adams.*

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON. *Mrs. R. W. Greenleaf, Jr.*

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

CASE V.**GERMAN AND VENETIAN GLASS.**

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. *Ditto.*

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian glass. *G. W. Wales.*

To the right.

JAPANESE SHRINE. The gilding of the wood is remarkable.

The roof well displays the construction of temple roofs in Japan. *C. A. Longfellow.*

To the left.

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

PHOTOGRAPH ROOM (third story).

The circular stairs lead to a room in which are exhibited a series of Braun's photographs from drawings by the old masters. Also a number of the chromo-lithographs published by the Arundel Society. *Loaned by the Athenæum.*

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII, Edward VI, and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Essex, and Leicester. (?)

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

SCULPTURED WOOD.

Collected by A. Castellani. Athenceum. Nos. 2, 17, and 19 are placed over the case on the south wall of the Loan Room.

1. **MARRIAGE CHEST**, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. **CABINET**, of fine style. 16th century. Italian work.
3. **BAS-RELIEF**, with many figures sculptured by Tasso of Florence. 16th century.
4. **FIVE FRAGMENTS OF A PIECE OF FURNITURE**, representing children and arabesques. Italian. 16th century.

5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola 1600.
- 8 and 9 CARYATIDES, by Giovanni da Nola.
- 10 MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian, 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue, with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.

26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.

44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.
47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

CABINETS.

- EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.
- MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*
- TWO ARM-CHAIRS. Certosina work. 17th century. "
- PORTUGUESE CHAIR. Embossed leather. "
- SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.
- TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.
- TWO SPANISH CABINETS. *E. B. Russell.*
- SPANISH BOX PRESSED LEATHER. *E. B. Russell.*
- AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotpe reproduction of suits in the Tower of London stand in the corners.

ARMS AND ARMOR, lent by *Mr. Lowell D. Allen*. On the west wall, **BURGUNDY HELMET**, about 1550. **SPEARS**, 16th century, on one pair the arms of Nuremberg are engraved. **GAUNTLETS**, same date. **SHIELD** of the Thirty Years' War. Above are two **Morions**. Early in 17th century the fleur-de-lis was the crest of Munich.

On the East wall. **CROSS BOW AND ARROWS**; 17th century. Two **MINERS' AXES**, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four **PAPPENHEIM HELMETS** of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

RAPIER of time of Charles V. *E. B. Russell*.

CUIRASS. From the field of Waterloo. *Athenæum*.

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the cornice. *J. W. Paige*.

Lent by *Frederick Skinner*.

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Igorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ENGRAVING ROOM.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these will be changed from time to time. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

The ENGRAVINGS bequeathed by Mr. CHARLES SUMNER are hung upon the walls.

CARTOON.

CHRIST THE HOPE AND SUPPORT OF THE AFFLICTED. Paul Delaroche. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

NINE SPECIMENS OF CHINESE ENGRAVING. Presented by Mr. A. A. Hayes, Jr.

WATER COLORS AND DRAWINGS. By Benjamin West. Lent by *J. H. Sturgis*.

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